

ADELAIDE INSTITUTE

PO Box 3300
Adelaide 5067
Australia
Mob: 61+401692057
Email: info@adelaideinstitute.org
Web: <http://www.adelaideinstitute.org>

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THE SPECTATOR

Stephen Fry and the gay lobby should cool it over the Winter Olympics

Taki, Gstaad, 31 August 2013



I've met Stephen Fry twice in my life, both times long ago. The first time at a dinner given by the then editor of *The Spectator*, Dominic Lawson, in London, and the second time in a restaurant in New York with the writers Jay McInerney and Brett Easton Ellis. The first time I was completely out of it, the second he was, hence we didn't exactly connect. Fry has been in the news lately for demanding a boycott of the 2014 Winter Olympics in Sochi, Russia. His beef is Russian anti-gay legislation. Now there's a hell of a lot of things that are wrong with Russia — first and foremost all the criminal-oligarchs are abroad instead of in jail — but anti-gay legislation is on the bottom of the pile.

Let's start with the hypocrisy of the bleating. When Qatar was awarded the 2022 Football World Cup, I didn't hear Stephen Fry or the gay lobbies in Britain

and America make a sound. Perhaps I was hard of hearing that particular day, but I remember thinking how money will keep them quiet every time. Homosexuality is legal in Russia but illegal in the sandy hellhole that is the property of the Thani family. Ditto in Dubai. How come gay activists don't show up at, say, Ascot in June and throw yoghurt at the ruling family, which parades itself around the grounds in full view of the Queen, with upper-class Englishmen bowing and scraping in its wake? The reason they don't is that the Dubai ruling family has lotsa scratch, and Qatar's owners even more. Putin and Russia haven't got that kind of moolah because nice guys like Abramovich have removed it abroad. Hypocrisy may not be as bad as murder, but it's pretty lousy in my book. And selective hypocrisy is even worse.

Eighty-eight per cent of Russians support the ban on gay propaganda for schoolkids. If Americans or Brits were allowed to vote on this subject, my guess is it would be around 75 per cent in favour of the ban. The gay lobby of course would eat alive (pun unintended) any politician who tried to run such a poll. When Pat Buchanan and the magazine he and I started back in 2003 published the fact that only 2 per cent of America was gay — the popular conception, aided and abetted by Hollywood, the fashion industry and the gay lobby, was 20 per cent — they threw everything but a rubber dildo at us, but Pat lives next to the CIA headquarters in Langley, hence he's hard to hit, and I was abroad living the good life on my yacht. Even harder to find.



Unlike the old anti-Semitic line, I have some very good gay friends, most of whom scoff at gay marriage and the latest rigmarole about banning Stolichnaya in the States. The gay lobby didn't do its homework on this one. The Stoli we drink is distilled in Latvia and owned by the group based in Luxembourg. Boycotts don't usually work, and vodka boycotts are ridiculous. Polls also show that two thirds of Russians consider homosexuality unacceptable, sort of on the same level western attitudes were 30 years ago.

What angers me is the selectivity of it all. When I was on the tennis circuit 50 years or so ago, many of the females on it were gay. I am not going to name names

because the ladies involved have not chosen to come out. Every one of the male players respected them equally to those who were heterosexual. Two of them won Wimbledon and no one mentioned their sex lives. In fact I'd say from the 1940s until the 1970s, when Navratilova came out, four or five great champions were gay. Poor Bill Tilden, one of the greatest of all champions, kept being thrown in the clink for doing it with men, some said boys, so I'll stay away from his case. A Colombia player of my time, who later became a big shot in Spanish tennis, was always trying to jump on good-looking men players in the locker room, yours truly included, and all we did was shoo him away. He went quietly. No big deal. The most elegant player of all time was Baron Gottfried von Cramm, a three-time Wimbledon finalist, and the Nazis put him in jail for homosexuality. I played with him many times after he had retired, and knowing my propensity for girls he never even took a peak in the shower. Perhaps I wasn't his type, although I've been told I was rather cute back then.

What the gay lobby should do is cool it. And play it straight, pun intended. If it boycotts Russian vodka and the Russian Olympics, it should also boycott every Arab nation, starting with Qatar, Dubai and the rest of the kleptocracies of the Gulf. Qatar has financed the Syrian revolution and is responsible for the hundred thousand dead that have resulted. Qatar has blood on its hands by paying protection money to the Islamists and al-Qa'eda, one and the same as far as I'm concerned. It's just like the EU and the Brussels gang. They encouraged Muslims to come in and settle, and now the Muslims are about (in ten years) to become a majority and they will demand sharia law. What will the EU gang do then? No more drinks, no more bikinis, no more nuthin'. As a Muslim preacher in Brussels recently said, 'Well, you can always marry four times like we do and produce lotsa kids.' Unlike young Taki, not so cute.

<http://www.spectator.co.uk/life/high-life/9005731/taki-stephen-fry-and-the-gay-lobby-should-cool-it-over-the-winter-olympics/>

...continued from Newsletter No 717:

A to Z of Wagner: by [Stephen Moss](#)

O is for Ortrud

Wagner's Lady Macbeth-esque antiheroine who ends Lohengrin 'with a shriek'

Tuesday 3 September 2013

O is for Ortrud, the wicked sorceress in [Lohengrin](#). Wagner wrote the part for a soprano, but it is often sung by a mezzo, who tend to have a monopoly on wicked sorceresses.

[Christa Ludwig](#) and Waltraud Meier have enjoyed great success in the role, but so have dramatic sopranos such

as Eva Marton, Gwyneth Jones, Astrid Varnay and Anja Silja.

Ortrud is the daughter of Radbod, pagan king of Frisia - the action take place in the Low Countries in the latter part of the 10th century. She plays a role similar to that of Lady Macbeth, seeking to screw her husband

Count Friedrich von Telramund's courage to the sticking place.



Petra Lang as wicked sorceress Ortrud in April 2009's Royal Opera House production of Lohengrin. Photograph: Tristram Kenton

After the death of the Duke of Brabant, Telramund has designs on the dukedom. He had been betrothed to Elsa, the mildly hysterical daughter of the Duke, but ditched her for Ortrud, who, usefully from Telramund's point of view, has turned the real heir, Gottfried, into a swan. Attractive, stately, but not ruler material.

The Grail knight Lohengrin turns up in response to Elsa's prayers and defeats Telramund in battle, but the irrespressible Ortrud isn't finished yet. She encourages her husband not to give up and swears vengeance – "From this lustre of our foes' revels / let me suck a fearful deadly poison / which will end out shame and their joy!" She manages to make Elsa doubt her new husband Lohengrin and ask the one question he has told her she must never pose – who is he and where does he come from?

Doubting him and exposing his status as a knight of the Grail means he must leave Elsa, who collapses and dies, but Telramund, too, is killed in a second combat with Lohengrin and, again by the power of prayer, Gottfried is restored to human form to claim the dukedom. What happens to old Ortrud is unclear.

According to the libretto, when Gottfried is freed from her spell she "sinks down with a shriek". Sinks down on her knees or sinks down into the river? I prefer to think she is eventually burned at the stake by an enraged populace. They were an unforgiving lot in the 10th century.

<http://www.theguardian.com/music/musicblog/2013/sep/03/a-to-z-of-wagner-o-is-for-ortrud>

P is for Parsifal

'I love all Wagner,' one aficionado said to me once, 'but sometimes only Parsifal will do.'

Friday 27 September 2013 21.37 AEST



English National Opera's production of Parsifal. Photograph: Tristram Kenton

P is for [Parsifal](#), Wagner's final music drama and the one most adored by obsessive Wagnerians. "I love all Wagner," one aficionado (male and middle-aged of course) said to me once, "but sometimes only Parsifal will do."

Wagner worked on it intermittently for almost 40 years. In his autobiography, he recalls that as early as 1845 he read [Wolfram von Eschenbach](#)'s "strange yet deeply intimate" poem Parzival, probably written in the early 13th century and drawing on Arthurian legends and the quest for the holy grail. Much of Parsifal was written in the 1860s, but it was not premiered in Bayreuth until 1882, the year before Wagner's death.

Wagner saw it not as an [opera](#) but as "ein Bühnenweihfestspiel" ("a festival play for the consecration of the stage"). It is as much ritual as music drama, and non-Wagnerians may recoil from [its slow unfolding](#) – the old knight Gurnemanz's recitation of the backstory can drive even the aficionados potty. At Bayreuth, for reasons that are obscure and nothing to do with Wagner, there is a tradition of not applauding at the end of the first act. Parsifal is treated with even greater reverence than his other work at the shrine.

The story is essentially the Christian one, though one should not assume he was writing from an explicitly Christian perspective. An order of knights has been charged with looking after the Holy Grail, from which Jesus drank at the Last Supper and in which the blood which seeped from his wounds on the cross was collected. But the knights are being undermined by Klingsor, who had himself once wanted to be a knight but failed because he could not suppress his sexual urges.

Klingsor is using a band of beautiful maidens to tempt the knights, and even their king, Amfortas, has fallen prey to their wiles, and been speared by Klingsor with the stolen holy spear into the bargain. Amfortas has a wound that won't heal, the brotherhood of knights is disintegrating, the world has been corrupted. Enter Parsifal, a "pure fool" and Christ-like redeemer figure,

who alone can resist the lure of Klingsor's harpies, restore the spear to the knights, cure Amfortas and give Klingsor's arch-temptress Kundry the release from earthly life she so ardently desires.

It is not a bundle of laughs, Wagner was going a bit loopy by the time he completed it, the opera is underpinned by distasteful theories of racial cleansing (directed, as ever, against the Jews), and there is an unrelenting asceticism and Schopenhauerian rejection of the physical world. But the soundworld is

extraordinary, luminous and transcendent. Even [Nietzsche](#), who loathed the philosophy that underpinned the opera, found the music "incomparable and bewildering".

Wagner: "PARSIFAL" - the Whole Bayreuth, 1998
<http://www.youtube.com/watch?v=1phXxhF7hHU>

<http://www.theguardian.com/music/2013/sep/27/a-to-z-of-wagner-p-is-for-parsifal>

Q is for Queen Victoria

Wagner meets Britain's Queen in 1855 and the two were delighted with each other



'Pleased by Wagner'... Queen Victoria in 1897, the year of her Diamond Jubilee. Photograph: Hulton-Deutsch Collection/CORBIS

Q is, surprisingly enough, for **Queen Victoria**. In the 1850s Wagner was exiled from Germany because of his involvement with radical political groups in Dresden, largely friendless and strapped for cash. He relied on conducting to raise money, and in the early summer of 1855 visited the UK to conduct with the Philharmonic Society of London. The concerts were, however, not

very well received. "A more inflated display of extravagance and noise has rarely been submitted to an audience," thundered the Times, "and it was a pity to hear so magnificent an orchestra engaged in almost fruitless attempts at accomplishing things which, even if really practicable, would lead to nothing."

But Wagner did have one fan - Queen Victoria. She attended a concert on 11 June and talked to the beleaguered maestro afterwards. The Queen noted the meeting in her diary, describing Wagner as "[short, very quiet, wears spectacles and has a very finely-developed forehead, a hooked nose & projecting chin.](#)"

Wagner was delighted by the meeting. "You have probably heard how charmingly Queen Victoria behaved to me," he wrote to Franz Liszt. "She attended the seventh concert with Prince Albert ... I really seemed to have pleased the Queen. In a conversation I had with her after the first part of the concert, she was so kind that I was really quite touched. These two were the first people in England who dared to speak in my favour openly and undisguisedly, and if you consider that they had to deal with a political outlaw, charged with high treason and wanted by the police, you will think it natural that I am sincerely grateful to both."

<http://www.theguardian.com/music/musicblog/2013/oct/09/atozofwagnerqisforqueenvictoria?INTCMP=ILCNETTXT3487>

R is for the Ring Cycle

Our alphabetic hits R and we come, of course, to the epic and extraordinary excesses of the four operas that comprise Wagner's Ring Cycle

Thursday 17 October 2013 17.00 EST

R is of course for **Ring, Der Ring des Nibelungen**, to give Wagner's grandest conception its proper title. He announced the notion in A Communication to My Friends in 1851. "I shall write no more operas. As I have no wish to invent an arbitrary title for my works, I will call them dramas. I propose to produce my myth in three complete dramas, preceded by a lengthy prelude. At a specially appointed festival, I propose, at some future time, to produce those three dramas with their

prelude, in the course of three days and a fore-evening."

All this came to pass. Wagner was always a great carrier out of his intentions, however monumental and improbable they looked on paper. He wrote the tetralogy backwards starting with Siegfried's death, delving ever deeper into the Norse legends and medieval German poems on which the work was based.



Götterdämmerung, ROH Ring Cycle Photograph: Clive Barda

Das Rheingold forms the prelude to the work, weighing in at a breezy two and a half hours, followed by the three epic dramas – Die Walküre (The Valkyrie), Siegfried and Götterdämmerung, each at four hours plus. If you ever see people arriving at an opera house at 5 in the afternoon, you can bet it's for a performance of Wagner's Ring. The composer wanted them played on successive evenings, but they rarely are. The demands on the singers are too great. Indeed, they are often given as standalone operas, or a house will (for financial and logistical reasons) premiere them one per season and then eventually put on the whole cycle, though almost certainly not on successive nights.

In his excellent book on Wagner, Michael Tanner has a chapter with the endlessly debated question: "What is the Ring About?" There are so many ways of interpreting the Ring – pro-ecology, anti-capitalist, anti-Jewish, anti-marriage – that it has allowed directors a more or less free hand to do what they want. Tanner says most authorities agree it hinges on a battle between love and power, though he warns against too glib an acceptance of that proposition. In essence, it is a creation myth. In Rheingold we are confronted with a

structured world of gods, giants and dwarfs (the Nibelungs) who battle for control of a ring forged by the evil Alberich from gold stolen from the Rhinemaidens. That ring gives its owner control of the world. Alberich renounces love when he steals the gold, and the gold (and the quest for power which it represents) destroys each of those who take possession of it. Only Brünnhilde, daughter of chief god Wotan and the earth goddess Erda, stands outside the power madness, renounces her demi-god status and eventually returns the ring to the Rhinemaidens.

Brünnhilde is, in effect, the first woman, killing herself because she has lost the man she loved (Siegfried) but at the same time ushering in humanity in all its glorious imperfection as the old world of the gods burns. If the immolation scene doesn't make you cheer and cry at the same time (and not just with relief at the end of 15 hours of music), the Ring has failed to work its magic.

R is also for **Anna Russell**, the Anglo-Canadian comedian who made a career out of boiling the Ring Cycle down into a brilliant 30-minute sketch. It is an affectionate parody of Wagner's excesses, and still guaranteed to raise a laugh, 50-plus years later. Le Figaro called The Ring "the dream of a lunatic", and the late Ms Russell captures that madness superbly.

Oh, almost forgot. **R** is also for **Rienzi**, an early and little performed opera (premiered in 1842) but with a tremendous overture that is frequently heard in concert. Wagner disowned the work later in life, but Hitler was keen on it and is even said to have owned the autograph score.

<http://www.theguardian.com/music/musicblog/2013/oct/17/a-to-z-of-wagner-r-is-for-ring-cycle?INTCMP=ILCNETTXT3487>

.... to be concluded – when?

... the Wagner-Hitler Nexus is alive and inspiring degenerate art...

BLABBERMOUTH.NET

**APOCALYPTICA: 'Ludwig Wonderland' Video Released
October 4, 2013**



APOCALYPTICA — the groundbreaking Finnish orchestral rock group — will release "**Wagner Reloaded - Live In Leipzig**", an epic live collaboration with the acclaimed **MDR Leipzig Symphony Orchestra**, November 19 on **BMG**. The album's release is perfectly timed since 2013 marks the 200th anniversary of the birth of iconic German composer **Richard Wagner**.

For "**Wagner Reloaded - Live In Leipzig**", **APOCALYPTICA** created new compositions based on **Wagner's** body of work and his life, teaming with award-winning choreographer and dancer **Gregor Seyffert** to stage a brilliant and magical, cross-genre event featuring a live concert and theatrical production. "We've been asked many times to do this type of project, but this is the first one we got excited about," explains **APOCALYPTICA's Eicca Toppinen**. "The mission was to celebrate Wagner, [so] we took elements of his life and used his original music and rearranged it," **Toppinen** adds. "It was like writing a score for a movie, I had a list of themes and I had to think about the length of scenes and write the music while envisioning **APOCALYPTICA** performing on a massive stage with the symphony, choir and one-hundred dancers."

"**Ludwig Wonderland**", the first clip for "**Wagner Reloaded**", can be seen below. It is the first in a chronological set of three clips total to be published in shorter intervals towards the release of the live CD.

May 22, 2013 was the 200th anniversary of the birth of the composer **Richard Wagner**. The Berlin choreographer, award-winning dancer and artistic director of the Berlin State School of Ballet **Gregor**

Seyffert (best dancer in the world, winner of the German dance award) staged an exceptional cross-genre spectacle with a combination of dance, artistry, object theatre, audiovisual media and a live concert that enabled audiences to experience the oeuvre of **Richard Wagner**. The focus was not on individual works or dramas but on visual presentation of the unique life and work of **Richard Wagner**, presented on stage in this form for the very first time.

To stage the theme and **Wagner's** biography in a contemporary way, **Gregor Seyffert** wanted to create new musical highlights by bringing today's popular rock music together with compositions by **Richard Wagner**. A contemporary equivalent was created by the compositions of the Finnish cello-rock band **APOCALYPTICA**, which, with its unmistakable sound, provides a bridge to modern popular music.



<http://www.blabbermouth.net/news/apocalyptica-ludwigwonderlandvideoreleased/#MM99yYeMtLUUXwtJ.99>

Wagner Reloaded - die multimediale Weltpremiere



Friedrich Froebel

Published on Jul 12, 2013

Mit einem gigantischen Crossover-Spektakel wurde am Wochenende der MDR MUSIKSOMMER eröffnet. Ein Gesamtkunstwerk aus Musik, Tanz, Zirkus und Video rund um den Mythos Wagner.

Erlebnis Musik, 07.07.2013

Comments:

* [Sebastián Inda](#) 4 days ago

Superior!!! Indescribable.... los espero para cuando vengan nuevamente a Argentina con ansias

* [Piotr Kubin](#) 1 month ago

Wunderbar! Super! Świetne! Niesamowite!

* [OfficerMurdoch](#) 2 months ago

Wagners Antisemitismus ist schlimm - und der Missbrauch Wagners durch die Nazis ist ebenfalls

schlimm. Nur Wagnerkenner verstehen die Hintergründe. Seyffert ist offensichtlich kein Wagnerkenner - und hat es scheint's auch nicht für nötig erachtet, sich bei solchen kundig zu machen. Seine Pseudo-Vergangenheitsbewältigung war oberpeinlich.

Nach Bayreuth fährt man übrigens, weil Wagner der größte Opernkomponist aller Zeiten ist.

* [Peter Niemand](#) 2 months ago

Ich habe das Live miterlebt. Es war ein Meisterwerk in Verbindung von Musik, Tanz und Gesang. Das nervigste waren das Geschwafel von Politik, über Wagner im Bezug zum 3.Reich. Zur Erinnerung, er war schon 50 Jahre tot als Adolf der Nazi die Bühne betrat. Und wenn das alles so schlimm ist, warum fährt ihr dann nach Bayreuth.

<http://www.youtube.com/watch?v=xj5aRiHCeFo>

With this Ring ...



Barney Zwartz, Religion editor, The Age. October 19, 2013

"Going to the opera, like getting drunk, is a sin that carries its own punishment with it," wrote Hannah More to her sister in 1775. Of course the noted bluestocking was writing before Mozart revolutionised the artform, let alone before Richard Wagner unleashed upon the world a magnificent obsession nearly a century later. The opposite extreme was expressed by a stately lady in Vienna to then-budding opera fan William Berger,

explaining to him a contretemps he had just observed involving a music student, an elderly woman and a Soviet officer during an interval of *Tristan und Isolde*.

"It [Wagner opera] is a drug. It can open your eyes, ease your pain, even save your life. But if you keep indulging in it, it will make you insane," she told Berger, as he recounts in his entertaining book *Wagner without Fear*.



Opera in the Bowl will be part of the Ring Cycle Melbourne. Photo: Jeff Busby

The monomaniac [sic – this is only highlighting Barney Schwarz's personal problem, as embodied in the phrase: ***Omne Teutonicum pro magnifico*** – ed. AI] composer was born 200 years ago and became one of the greatest, most influential and controversial geniuses in artistic history. Any critic who thinks Wagner is in decline should look at the forthcoming four-opera *Ring* in Melbourne, which virtually sold out on the first day and has a waiting list hundreds-strong. "It was like a rock concert, there was so much interest," says Opera Australia artistic director Lyndon Terracini of the biggest project his company has done. Nothing in the operatic repertoire attracts the fanaticism the *Ring* does: people fly from opposite ends of the globe to see it. "Many of them are not traditional opera fans – they don't go to other operas," Terracini says. "They get caught up with the mythological narrative, the fascination of the subject matter and the whole scale of it. There's some incredible music in it, but Bach wrote incredible music as well, and you don't get people stampeding across continents to hear Bach."



***The Ring Animated*, part of the Ring Cycle Melbourne Festival.**

The instant sell-out is the sort of response that Wagner saw as his due, though he did not always receive it. His first opera, *Die Feen* (*The Fairies*) was not performed in his lifetime. His second, *Das Liebesverbot* (*The Ban on Love*), sold only three tickets for opening night – all to Jews, which cannot have pleased the virulent anti-Semite – and was cancelled just before the curtain went up when the prima donna's husband sought to avenge his honour by knocking out the tenor backstage. Wagner was never to see this opera performed either. So what is this *Ring* – full name *Der Ring der Nibelungen* – that is set to take Melbourne by storm next month? First, and most simply, it is a set of four operas – or one opera in four parts – composed over 20 years with the loftiest ambition: to create the complete

or ideal German work of art, which is to say the world's ideal artwork, as Wagner assumed German superiority. In Berger's summary, "it is a German Romantic view of Norse and Teutonic myth influenced by Greek tragedy and a Buddhistic sense of destiny told with a socio-political deconstruction of contemporary society, a psychological study of motivation and action, and a blueprint for a new approach to music and theatre".

It is about power and love, about gods and mortals, corruption and redemption, contracts and oaths, industrialisation against nature, parental protection against the need to surrender control, and much more. (See panel, right.)

Director Neil Armfield says the *Ring*'s appeal is that "the music is so overwhelmingly beautiful, and keeps on getting better across its 16 hours. It's a work that rewards any amount of contemplation."

Armfield, an admired opera director, did not know the *Ring* before beginning this project 3½ years ago. The first year was spent just listening to the music. He has still never seen a production.

"This *Ring* is done with great innocence about staging traditions. It's boring for me to do one in reaction to the past, as in Eurotrash productions where they compete to get more and more outrageous."

Audiences – certainly this subscriber – will be grateful for that, but they have little idea of what to expect. Opera Australia has kept the production under wraps to maximise its impact, and young conductor Pietari Inkinen – who replaced Richard Mills at short notice – has given no interviews.

Armfield says his job is to make the audience listen with their eyes. The challenge is to find a world that accommodates the story, with all its metaphysical, spiritual and psychological narrative demands, without falling prey to theatrical effects.

"It's very easy to have great ideas for how to do the fire or the dragon, but that's a real trap. You could end up with these effects becoming like points on a tourist map. The music has to come first."

That music was so revolutionary, so magnificent, that, according to experienced Wagnerian Asher Fisch, no composer has escaped being influenced.

The *Ring* is remarkable for dissolving traditional musical structures and replacing them with tiny tunes called leitmotifs – representing people, emotions, vows, and artefacts such as the ring, Wotan's spear or Siegfried's sword – around which the edifice is constructed. Fisch also mentions Wagner's rhythmic invention and his new approach to instrumentation, including inventing the Wagner tuba.

"The biggest challenge with a new orchestra is to explain and achieve a completely different style from the first two operas and the first two acts of *Siegfried*, then the third act of *Siegfried* and *Gotterdammerung*." Wagner had a 12-year hiatus, writing the groundbreaking *Tristan und Isolde* (and *Die Meistersinger von*

Nurnberg), before picking up where he left off at *Siegfried* Act III.

"When you come to the top of the third act, you are suddenly faced with a wall of sound that is so overwhelming you catch your breath and say, 'How do I cope with this?' Earlier, the music is more transparent, though it can be very loud, especially in *Rheingold*."

Fisch thinks Inkinen will be fine, despite joining the *Ring* only last month, because he is dealing with experienced singers. "If they were singing for the first time, it would be impossible, but Stuart Skelton, Susan Bullock, all these people, they will do their thing."

"After a singer has sung a Wagner role a few times they find it very difficult to make any changes. It has taken years to get in their bodies. When I work with experienced singers I make a few minimal points I would like to change, and I hope to get 50 per cent. The most important thing in the *Ring* is casting."

Soprano Susan Bullock - as Brunnhilde, the most important role along with Terje Stensvold's Wotan - has sung the *Ring* eight times before. "Each opera has its own challenge," she says. "*Die Walkure* has a very wide range. You come on and are singing top Cs within a couple of minutes, and next time you are on it is low Bs. In *Siegfried* you come on in the last 45 minutes, and the audience has been engaged for 4½ hours. By then they are tired. So the challenge in *Siegfried*, apart from the very high tessitura, is you have to engage the audience, remind them who you are and what has happened, then develop the character quickly and take her to a new place as a woman in love, vulnerable and fragile."

"*Gotterdammerung* is the big one, much more dominated by the role of Brunnhilde, where you go from a young woman in love to almost a Greek tragedy, a woman betrayed and making the final sacrifice for the sake of the world."

Wagner remains controversial. Only two months ago, at the Melbourne Writers' Festival, *London Review of*

Books publisher Nicholas Spice discussed with *Age* opera critic Michael Shmith "is Wagner bad for you?"

It is not the composer's fault that he was Hitler's favourite and became identified with the Nazis, but in many ways he would have been at home. His anti-Semitism, made explicit in his vitriolic essay *Jewishness in Music*, was compounded by his hypocrisy in using Jewish help whenever convenient, such as Hermann Levi conducting the premiere of *Parsifal* - though, with typical tact, Wagner invited the rabbi's son to be baptised first.

Tony Palmer, who directed an eight-hour film biography starring Richard Burton for the centenary of Wagner's death 30 years ago, described him as "a monster".

"He was anti-Semitic on Mondays and vegetarian on Tuesdays. On Wednesday he was in favour of annexing Newfoundland, Thursday he wanted to sink Venice, and Friday he wanted to blow up the Pope."

Despite his near-permanent sense of ill-usage, Wagner enjoyed a large measure of luck, especially in his patrons and those who allowed him to exploit them.

And when it comes to a project of the scale of the *Ring*, luck is an essential ingredient.

Terracini certainly thinks so. "Everyone I speak to is overwhelmed at how talented Pietari Inkinen is, we have a wonderful cast and director, and have worked incredibly hard. Everything is going to plan, but you need the gods to smile on you and hopefully we'll be able to ride that luck through the ... series."

■ **The Melbourne Ring Festival, running from November 15 to December 13, includes a free concert, film and multimedia programs, talks and art installations.**

■ **For more information, see** melbourneringcycle.com.au/festival.

<http://www.smh.com.au/entertainment/opera/with-this-ring--20131017-2voaz.html#ixzz2I9NI9ie2>

Review:

High praise for Opera Hong Kong's rendition of 'Flying Dutchman'

Opera Hong Kong Monday, 14 October, 2013, 4:26pm, Natasha Rogai

Cultural Centre Grand Theatre. Reviewed: October 10 2013



High praise for Opera Hong Kong

To mark the 200th anniversary of German composer Richard Wagner's birth, Opera Hong Kong has staged a fine production of *The Flying Dutchman*.

Composed in 1843 when Wagner was 30, this work, while shorter and more accessible than his later operas, carries the hallmarks of his mature compositions, with its rich, dark orchestral colours, epic arias and extensive use of leitmotif.

The story is taken from Heinrich Heine's version of the maritime legend: a ghost ship is doomed to wander the oceans for eternity as punishment for its captain's impiety.

But every seven years the ship will make landfall and if the captain can find a faithful wife, the curse will be broken.

Arriving in Norway, the Dutchman meets Captain Daland, who promises him his daughter, Senta. She dreams of being the one to redeem the Dutchman and falls in love with the mysterious stranger.

However, the jealous actions of her former lover, Erik, lead the Dutchman to doubt her. In despair, he sets sail again, but Senta throws herself into the sea to be with him forever - and her sacrifice redeems him.

Adolf Dresen's production, originally created at Deutsche Oper am Rhein and restaged here by Volker Böhm, tells the story with simplicity and power.

Stunning designs by Wolf Münzner, in a palette of black, white and notes of vivid red, include two full-sized ships.

On the first night, the sense of doom wasn't entirely felt and the spectacular sets looked cramped on the Cultural Centre stage. (Hong Kong badly needs a real

opera house - and why hasn't one been planned for West Kowloon?)

Still, this was an excellent evening and an impressive first-ever staging of a Wagner opera by a local troupe.

Conductor Henrik Schaefer drew a lively, well-paced reading of the score from the Hong Kong Philharmonic.

Manuela Uhl gave a vivid portrayal of Senta, skilfully building to the powerful climax, although there could have been more interaction with Jukka Rasilainen's (left) strongly sung but static Dutchman.

Kurt Rydl was a flamboyant, colourful Daland and Tomislav Mužek an impassioned Erik with a bright, ringing tenor. Carsten Suss' Steersman displayed scene-stealing lyricism and personality.

Special praise goes to outstanding work by the Opera Hong Kong Chorus, who took a huge step forward, singing Wagner's complex music with clarity and power.

<http://www.scmp.com/lifestyle/arts-culture/article/1331484/review-high-praise-opera-hong-kongs-rendition-flying-dutchman>

Twilight of the gods?

KAIRAS N. KABRAJI, 2013-10-13 07:53:44



- Courtesy Photo

On a green hill above Bayreuth, a small university town north of Nuremberg in Bavaria, devotees of the great German composer, Richard Wagner (1813-1883) gather each summer for a festive celebration of performances of his

epic music-dramas: the now legendary Bayreuther Festspiele. This year marks the bicentennial of his birth and, therefore, a very special occasion indeed.

Now known almost exclusively for his large-scale operatic music-

dramas, his towering achievement is the great tetralogy, Der Ring des Nibelungen (The Ring of the Nibelung) and six other works admitted to the Bayreuth canon. Performances of these works have been widely regarded in the

Western music world for over a century as the acme of the Wagnerian experience in terms of acting, singing, direction and staging but above all for the music and the famed "Bayreuth Sound". Being the bicentennial year, a new Ring had been commissioned and was the most anxiously anticipated event at this year's Festival.

Seven works were staged this year: a new production of the four Ring operas; Lohengrin; Tannhäuser; and Der Fliegende Holländer (The Flying Dutchman). Touted as a 21st Century Ring on the theme of "the curse of global oil" — the "gold" of our times — as the Festival got under way, uniformly adverse reviews in the international press started pouring in, proclaiming that a disaster, of no less than Wagnerian proportions, was occurring at this year's festival.

A place of pilgrimage for many Wagnerites, the Festival in its early days even attracted royalty: the Kaiser Wilhelm I, Dom Pedro II, the Emperor of Brazil and Ludwig II of Bavaria, Wagner's chief patron, all attended the opening of the Festival in 1876, when the complete Ring was performed for the first time. The philosopher, Nietzsche as well as great composers like Liszt, Bruckner and Tchaikovsky were also present. Albert, Prince of Wales, the future Edward VII of Great Britain, was a visitor at some of the first years of the Festival. In the 1930s, its most notorious attendee and unofficial patron was Adolf Hitler. To this day, its opening night (rather, afternoon) is the foremost red carpet event of German high culture, attended this year by the German President Angela Merkel herself (an ardent Wagnerite; she reportedly left for her holiday in the Tirol in disgust three fourths of the way through the Ring), almost her entire Cabinet, and other high government officials, as well as the lady-mayor of Bayreuth, who welcomed all the dignitaries.

An hour before curtain-up the square in front of the theatre is

teeming with festival-goers, enjoying the afternoon sunshine and eating and drinking at the cafés and restaurants or strolling about in the vast park. Named after the "Master", his Nazi-era bust, placed on a mighty stone column, presides (somewhat glumly, it has to be said) over the scene. No doubt that's why red, blue and purple fibreglass, dwarf size statues of the Master striking an indeterminate pose were studded all over the area, presumably in an effort to bring some levity to the atmosphere. Some might think it tacky and not particularly respectful but it's quite in keeping with current attitudes and artistic values at the Festival.

The majority of festival-goers turn out in formal evening dress; a substantial minority are less formal but still dressy. About 10 percent are casually dressed (not all smartly). At 15 minutes to curtain-up before each Act, a brass fanfare is played of a well-known snatch from the imminent performance and repeated twice for 10 minutes and three times for five minutes before the start, a wonderful ritual, which builds up anticipation for the evening's performance. Uniformed ushers check you in to the theatre by running portable scanners over the bar codes on the tickets, a bit of high-tech in an otherwise uncompromisingly 19th century ambience. Photography is strictly forbidden inside the theatre but, predictably, with smartphone cameras at the ready, this stricture was observed more in the breach.

The Festspielhaus, financed largely out of public donations and from state coffers by ardent fan, "mad" King Ludwig II of Bavaria, was built to Wagner's exacting specifications. He personally supervised its design and construction (1872-1876). Its distinctive features are a Greek style amphitheatre with two tiers of boxes at the rear and a gallery above them. Entry to the parterre (stalls) is only from either side: there is no central aisle. The theatre

is constructed almost entirely of wood, which creates the amazing acoustics, likened to "sitting inside a cello", with the expanded Wagnerian orchestra sounding exceptionally superb as a consequence. The unique feature of this theatre is the orchestral pit; covered by a hood so that it is invisible to the audience, this prevents any distraction from the music and stage action by the conductor and the musicians. Wagner apparently decreed that the Ring, in particular, should commence in total darkness to signify the beginning of the world but, disappointingly, this is not observed any more. The stage itself is vast, with an unrivalled depth.

The seats are famously and bone-achingly uncomfortable with meagrely padded bottoms (a special hardship for those likewise endowed) and a bare wooden backrest (not very supportive for anyone above average height). Legroom is also scant, and it can become rather warm and airless by the end of each Act, as there is (Heaven forbid!) no such thing as air-conditioning. But then, what is such suffering in the cause of high art? Mercifully, cushions are available with the cloakroom attendants, for a small "donation", and so one's back isn't completely broken by the end of the evening.

In addition to a core of German-speaking attendees, who constitute the vast majority of the audience, there is a very visible Japanese and Korean contingent at the Festival, supplemented by British, American, French, Antipodean and an assortment of other European and South American nationalities. The Japanese and Korean presence is reinforced by a fair proportion of oriental faces and names, both in the chorus and the orchestra, indicating the strong support that performance and teaching of Western classical music receives in both those countries.



- Courtesy Photo [AI asks: Where is Adolf Hitler in this gallery of notable global politician?]

The creator of some of the most powerful and majestic as well as tender and heart-rending music ever written and some great dramatic poetry (uniquely, he wrote all his own librettos), Wagner "was not only a consummate musician, like Mozart, but a dramatic poet and a critical and philosophical essayist, exercising a considerable influence on his century," George Bernard Shaw; *The Complete Wagnerite*; London, 1904. Wagner is also now equally (and unfortunately) notorious for his strident and unabashed anti-Semitism. His adoption as the unofficial composer of the Nazi party, the support (financial and otherwise) for the Festival by the Führer and his clique and Hitler's friendship (relationship?), with Winifred, Wagner's English daughter-in-law, who ran the Festival in the 1930s, eventually led to her being awarded a probationary sentence and dethroned as Queen of Bayreuth by an anti-Nazi court at the end of the War. While there is very little

evidence that his music was played at the death camps, at least three highly-regarded Bayreuth artists, all Jewish, met their ends there. Performing Wagner is, to this day, taboo in Israel, despite staunch championing by conductors like Zubin Mehta (conductor for life of the Israel Philharmonic) and Daniel Barenboim (himself a Jew), who rightly argue that the composer's anti-Semitism does not detract a whit from the magnificence of his music. While condemning the Wagner family's anti-Semitism and their relations with the Nazi state, several prominent commentators, including some Jewish, have expressed the same views this jubilee year. No doubt, mindful of the heavy burden of its past associations, an exhibition commemorating Jewish performers at the Festival and recording their fates at the hands of the Nazis, with their photographs, has been laid out extensively through the Park. From 1951, when the Festival reopened after the War, his two

grandsons, first Wieland and then Wolfgang, were successively in charge of the Festival, which reached its post-war apogee under Wieland, with radically new, minimalist stagings and a clutch of singers and conductors, now accorded legendary status in the Bayreuth pantheon. Wolfgang called in outside reinforcements and under his stewardship, Patrice Chereau's 1976 centennial production with the French maestro Pierre Boulez in the pit and the Kupfer-Barenboim Ring of the early '90s have now achieved cult status. After Wolfgang's retirement in 2008, the enterprise has been in the hands of his two daughters: half-sisters, Eva Wagner-Pasquier and Katharina Wagner. Heavily supported (public funding constitutes 40pc of the Festival budget) by the German and Bavarian governments, the City of Bayreuth, various commercial firms and the Society of the Friends of the Bayreuth Festival (financial contributors who get preferential allocations of seats; members sport

a small gold 'ring' in their buttonholes), some of these stakeholders will have a say when the Sisters' contracts are up for

renewal in 2015. It will be interesting to see if the catastrophe of the universally disliked and heavily booed bicentennial Ring will

have any effect on the outcome or whether it will be business as usual.



- Courtesy Photo

Does the Bayreuth Festival continue to uphold the Master's objectives in creating the Festspielhaus for special performances of his music-dramas and in particular, the Ring? Wagner declared to those present when laying the foundation stone of the Festspielhaus on his 60th birthday that his objective in creating the festival theatre was so that his art: "... might be presented pure and whole to those who manifest a genuine interest in my art, despite the fact that it has hitherto made its appeal to them only in a disfigured and adulterated form."

With no previous experience of directing opera, the Sisters, somewhat irresponsibly, chose Frank Castorf, a deconstructionist

and iconoclast par excellence. His theatre productions are notorious for interpolating stage classics with other texts and for nudity, graphic sex, violence and send-up slapstick. He had to be contractually restrained not to change any of the text or music of their great-grandfather's masterpieces but in the end he had his way with them anyway and "disfigured" and "adulterated" the Master's work in an altogether unprecedented way. To be fair, Castorf was the Sisters' fifth choice as the director for the new Ring; four others declined what they may have regarded as a poisoned chalice! That in itself speaks volumes: clearly, "Something is rotten in the state of Denmark" if not one other than the

absurdly egomaniacal Castorf was willing to direct a project as prestigious as the bicentennial Ring at Bayreuth without having any previous experience of staging opera. But what does it say about the Sisters if, knowing his infamous reputation as a latter-day Dadaist, as they must have, they still entrusted him with something so precious as their great grandfather's crowning achievement to celebrate the bicentennial of his birth before an international audience? Is there material here for a latter-day Wagnerian family music drama?

<http://dawn.com/news/1049415/twilight-of-the-gods>

IDIOCRACY: Valhalla for the Inarticulate

By Taki, September 03, 2013

Cicero was a wise human being who wrote that a man with a garden and a library has all he needs. He also said that only a man without a brain Tweets. (Well, he would have said it were he around today.) The Oxford philosopher John Gray, a man I used to get drunk with until he gave up the sauce, insists that the pursuit of distraction has now been embraced as the meaning of life. Gray knows what he's talking about. In his latest book, *The Silence of Animals*, he portrays man as a desperate creature who twists and turns to avoid acknowledging that he, too, is an animal. The Ancient Greek philosopher Taki calls people that Tweet and spend their time on Facebook the closest thing to subhumans. Cicero, John Gray, Taki—three great thinkers known for their silences and (I can only speak for the latter) not owning a mobile phone.

Yes, dear readers, one can no longer read a news report online without one hundred bilious and moronic comments following it. Everyone today has become a commentator, parading his or her idiotic and illiterate musings for the world to see and read. It seems that shame is a word no longer understood by the great unwashed—and even some who shower daily. A British reporter recently broadcast the actual recording of his vasectomy over the Web. What a pity his father didn't have one before that particular slob came onboard.

"The ceaseless, unchecked sharing of opinions online is the logical endgame of a society no longer ashamed of anything." About forty years ago the great Tom Wolfe christened those awful yuppies the "Me" generation. It has gotten much worse since. It is now the me,me,me,me,me—and only me—generation. No one seems to be able to live without an audience, a paroxysm of narcissism with the Internet as its Valhalla. And what rubbish it is. People will post anything that pops into their Paris Hilton-like heads—the more banal, the better. I have never understood what Tweeting is; all I know is had Dante been around when it was invented he'd send the inventor to the tenth circle of hell for even greater punishment. Disguising their emptiness and ignorance with impudence, twenty-first-century Hemingways pose and preen on the screen, filling up cyberspace with rubbish. And don't get me started on Facebook, whose concept has been explained to me by my son and daughter. Leave it to one of the world's great slobs to allegedly steal the idea from two WASPy brothers and make the world an even lousier place than it is.

The urge to blab and spill one's innermost secrets to strangers is more than weird; it's sickening. It springs from a navel-gazing culture of narcissism that would have made even poor Narcissus blush. The shrill anonymous comments are typical of the posters' cowardice. One man in Britain threatened to rape

a woman who led the campaign to have Jane Austen's image put on a ten-pound note, but when the woman traced him, he apologized and begged her not to reveal his name. She did, and his picture appeared in the newspapers. He looked like the biggest wimp I'd ever seen in my rather long life. But he sure sounded tough while Tweeting.

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I regularly receive emails from unknown individuals who wish to be my "friend" on Facebook, whatever that means. They remind me of people who go to orgies, something I don't indulge in although I'm hardly a prude. I am told that hackers make millions by advertising their products—mostly porn and drugs—on Facebook pages. It's called freedom of speech. Some speech. No one knows anymore what's real and what's bogus, except that the government is eavesdropping on one's Oprah-like confessions and sexual preferences.

Young people growing up Tweeting to each other will remain tongue-tied and unable to express the simplest of thoughts—"like, like, ah, like you know, ah"—and it's just as well. Confessions and self-absorption are unpleasant traits, so the more inarticulate the great American public becomes, the better off the rest of us are. The ceaseless, unchecked sharing of opinions online is the logical endgame of a society no longer ashamed of anything. The slovenly emotionalism of Oprah has replaced privacy, good taste, reticence, and other such restraints people of my generation grew up with.

I count myself lucky not to have to answer a mobile telephone whenever some blabbermouth wants to talk. I can't think of anything more intrusive than a ringing telephone while sitting down to lunch or, worse, in the midst of lovemaking. Remember that awful scene when Paris Hilton, while being serviced by some lowlife, heard her mobile going off? "Don't answer it," said the lowlife. But she did while continuing to be serviced. As Frank Sinatra would have said, "There goes a real classy broad."

I only use the Net to file my copy, read Taki's Mag, and receive emails. Nothing more. I buy books in bookstores, use a travel agent to book my flights, and I don't advertise my moods or movements for the world to know. Throw away your contraptions, Taki's Mag readers—you have nothing to lose but lots of useless invective.

<http://takimag.com/topic/idiocracy>

http://takimag.com/article/valhalla_for_the_inarticulate_taki/print#ixzz2fEds1MSb

Sexual histories of dead Queenslanders probed to head off potential estate claims

RENEE VIELLARIS, [THE COURIER-MAIL](http://www.couriermail.com.au), SEPTEMBER 14, 2013 12:00AM

THE secret love affairs of dead Queenslanders are being investigated by the Public Trustee in a bid to protect estates from gold diggers.

The Public Trustee, a state government agency which is executor of 25,000 wills in Queensland, is being forced to probe the sexual histories of clients as more people come forward claiming to be

mourning de factos. At least one person a week claiming to be a partner is asking for money from deceased estates. And adult children, trying to protect their inheritances, are hiring investigators to vet the claims of alleged lovers.

Adult children are alerted by the Public Trustee that a person has claimed to be

a defacto of one of their parents and intends to apply to take a slice of the estate.

The Public Trustee's official solicitor, Mark Crofton, said his office made no judgment about the personal lives of its clients, but had a legal responsibility to test claims made by those who were making provision on an estate.

Mr Crofton said under Queensland law, people could be in de facto relationships without living together or having a sexual relationship. But they need to have been together in a relationship for two years.

"The Public Trustee has seen cases at both ends of the spectrum," Mr Crofton said. "Cases where the applicant clearly was a de facto spouse, despite concerns from others, and cases where the applicant is wholly unmeritorious, and there is little or no evidence of the type required."

Barrister Caite Brewer, an estate specialist, said parents often described a

new person in their life as a house cleaner or boarder.

"It's most common where a person in a relationship has kept it hidden from the adult children of a first marriage," Ms Brewer said. "And not just adult children but from other members of the family. It can make (adult children) very, very bitter. They think they are trying to take their inheritance."

She said people who were kept a secret would find it hard to meet the criteria for de facto under the law.

Mr Crofton said evidence gathered to prove or disprove a relationship included, whether there was a common

residence; the length of relationship; whether the relationship was sexual; financial interdependence; joint or separately-owned property; children; care and support; household tasks and how they presented in public together.

"Often those who otherwise stand to benefit from the estate who knew the deceased will have relevant information," Mr Crofton said.

<http://www.couriermail.com.au/news/carers-making-claims-on-clients-wills-prompts-call-for-scrutiny-of-estate-law/story-e6freon6-1226619800059>

Letter from Rabbis Abraham Cooper and Marvin Hier from the Jewish Simon Wiesenthal Center to Iceland's Radio & TV Director Páll Magnússon demanding stop for broadcast of 400 year old Christian Easter Hymn -Quotes from: Hymns of the Passion by Hállgrímur Pétursson

Balder.org

[Balder Blog](#)

**SIMON WIESENTHAL
CENTER**

**MUSEUM OF TOLERANCE-LOS ANGELES
NEW YORK TOLERANCE CENTER
CENTER FOR HUMAN DIGNITY-JERUSALEM**

Rabbi Marvin Hier
Founder and Dean

February 23, 2012

Rabbi Abraham Cooper
Asociale Dean

Mr. Pall Magnusson,
General Director Efstaleiti 1
Reykjavik, Iceland

Dear Mr. Magnusson:

The Simon Wiesenthal Center is a leading Jewish Human Rights NGO dedicated to learning the lessons of the Nazi Holocaust and promoting tolerance and mutual respect and understanding. On behalf of our 400,000 constituent families, I am writing to you about a matter of deep distress to our community.

As you know, since 1944, the entire *Hymns of the Passion* by Hallgrímur Pétursson have been broadcast by the State Broadcasting Service to the people in Iceland. We understand that one hymn is read each day for the 9-week period of Lent, and that it is considered a major honor to be asked to read one of these hymns over the air. Many of Iceland's most distinguished citizens, including the late President, Mrs. Vigdis Finnbogadóttir, have accepted the invitation with pride.

While we deeply respect the Christian faith and faithful, we feel we must express our shock over the many blatantly anti-Semitic references that pervade Pétursson's Hymns. There are over 50 references to Jews, all of them negative, most of which reinforce hateful notions about Jews that laid the theological groundwork for 20 centuries of anti-Semitic hatred and persecution.

It is inconceivable that such intolerance be expressed anywhere, but even more so over the airwaves of a modern democratic nation. The fact that such anti-Semitic references are read by some of the nation's most distinguished citizens over the air serves to only reinforce hateful notions about Jews and poison new generations of

impressionable young people with onerous stereotypes of Jewish cunning, treachery, and of course, the toxic charge of deicide.

We are attaching a list of the anti-Semitic references included in Petursson's Hymns. Out of a sense of deep respect, but profound urging, we ask you and other officials of the State Broadcasting Service to once and for all, eliminate them from the airwaves of the RUV. The people of Iceland and the Jewish people deserve better.

Sincerely,

Rabbi Abraham Cooper
Associate Dean

Cc: Ambassador Gudmundur Arni, Washington, DC

SNIDER SOCIAL ACTION INSTITUTE
International Headquarters

1399 South Roxbury Drive, Los Angeles, California 90035-1709 t) 310.553.9036 f) 310.553.8007 www.wiesenthal.com
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How Iceland defeated the Anglo-American Bankster Mafia 2008-2011

As retold by the President of Iceland, Ólafur Ragnar Grímursson

http://www.youtube.com/watch?feature=player_embedded&v=7zIzC_XMQzI

[John Dinsky](#) 3 months ago

Not ANGLO-AMERICAN Bankster Mafia....Actually it's ZIONIST Bankster Mafia. The Rothschilds, Warburgs and Goldmans Sachs are all Jewish.

[Bronson Pincho](#) 6 months ago

Hail to my brothers and sisters in Iceland. You have shown us the light. Greetings from an American citizen.

[fosterliberty](#) 4 days ago

You know that Goldman Sachs has had more WASP CEOs than Jewish, right? You also know that the world's largest banks, Bank of America and J.P. Morgan Chase are WASPY banks?

[azpalli](#) 1 week ago

The president of Iceland is one of the biggest hypocrites that has ever been. He flew around the world in private jets with the owners of the banks cheerleading them so they

could expand their banks in other countries outside of Iceland. The banks suddenly were much bigger than the Icelandic state so if they would fail they would definitely take down Iceland and that is what happened. People are still losing their house, cars etc. because of the collapse and many Icelanders have left the country

[shlomo goldstein](#) 2 weeks ago

The private central banks and the IMF are nothing but a ruthless criminal syndicate that wields power through intimidation, corruption, murder, threats of war etc. It will only change when enough people rise up in violent rebellion. The hunt and capture of these demonic monsters around the globe and the elimination of usury and monopolistic business practice in the media and other key industries is needed to bring about a free and

prosperous world that can and will live in peace.

[Yefatbastard](#) 2 weeks ago

You should be.. Jail those criminals.

[2NOR](#) 3 weeks ago

That's nice, so soon you will be able to repay the money, back to your cousin, here on the isle of man,

[Homonomid](#) 1 month ago

And political parties mean nothing.

[Homonomid](#) 1 month ago

Why are you guys making this a thing of religion? Put your fairy tales and storybooks down for a second, we have a serious problem with corruption here in the real world.

[Hope Henley](#) 1 month ago

SIMKINETICS, You are right that Americans are politically handicapped. Our best hope is revitalizing the first clause of the second amendment: RT2A dot org